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# Decorative Textile Fabrics

## DESIGNING FOR EMBROIDERY.—I.

### JEWEL PICTURE FRAMES.

BY ZEPHO.



EMBROID-  
ery design-  
ing is an art  
in itself  
and a most im-  
portant  
factor in  
the completion  
of a successful  
composition, as  
the popular de-  
mand for dainty  
and artistic work  
of this character  
is ever on the in-  
crease, and the  
cultivation of the

powers of artistic appreciation is nowadays developed to such a degree that none but designs showing the results of trained hands will suit the fastidious and refined taste of the cultivated woman of the present day, in ornamental needlework and every other department of decorative home adornment as well.

It is not the purpose of the writer to discuss the methods to be employed in bringing about the completion of this work, or to enter into any of the technicalities of the embroiderer's art, but simply to take up from time to time the various popular decorative subjects in this line, such as picture-frames, portières, book-covers, table-linens, etc., suggesting only the all-important qualities of designs and color, leaving methods of execution entirely in the fair hands of the interested reader; for, while we realize that a little knowledge of these methods is a necessity to design successfully, we also realize that when we encroach upon this especial territory of the fair sex, "a little knowledge is a dangerous thing."

At the present time there is a demand for artistic hand embroidery in every department of decorative art, and, owing to the present advanced knowledge in art matters dear to the heart of every cultivated woman, the necessity for carefully studied and skilfully-arranged designs—no matter how simple the motive—becomes most evident, and the time has passed when a spray of flowers simply dropped, so to speak, upon the linen, without thought or study, will merit recognition as a work of art.

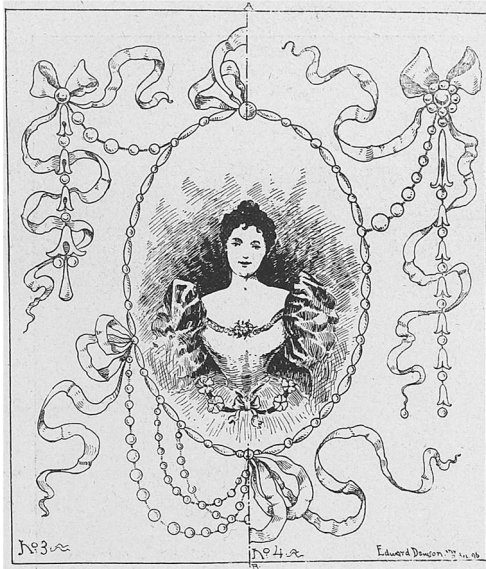
While the classical styles are in great demand (the natural result of this advanced knowledge in decorative

art), flowers still may and should be included in designs of the present day, as there is nothing in nature or art so suggestive of the dainty refinement necessary in this particular branch of decoration, but they should be arranged with a decorative motive, or embodied simply, with such ornamental styles as the Rococo and Louis XVI., or may even find a place in the light modern Empire composition, so justly popular at present, although with this style they are not a necessary factor.

The subject under consideration in this paper is that dainty and decorative home adornment, the embroidered picture-frame, at present so much in favor, as it is always acceptable as a gift, and, being small in size, may be picked up at odd times by the busy home worker. The particular style selected for illustration is a modern adaptation of the light Empire, or, to be more concise, a mingling of the Empire and Colonial forms, which, from their light and dainty characteristics, make them eminently satisfactory for work of this description.



TWO DESIGNS FOR JEWEL PICTURE FRAMES IN LIGHT MODERN  
EMPIRE STYLE.



TWO DESIGNS FOR EMBROIDERED PICTURE FRAMES IN LIGHT MODERN EMPIRE STYLE.

These frames are easily made at home at very little expense beyond the time employed upon them, and, as we have said before, they are most acceptable gifts, for what can be more attractive, under such circumstances, than the faces of loved ones looking out upon us from dainty and artistic designs fashioned by the fair hands of friendship?

As will be noticed by a careful inspection of the sketches, each picture represents two designs. In sketch No. 1 will be found the Empire torch, combined with flowing ribbons and jewels. No. 2 is especially adapted for holiday purposes, as it embodies the holly wreath in its composition. No. 3 is more clearly Colonial in its character, as is No. 4, these designs making free use of buds and jewels, in connection with the ribbons. No. 5 suggests the possibility of the decorative use of the ribbon, as it is the main feature in this design. In adapting this design to any required shape or form, the flow of the lines should be carefully studied, avoiding all stiffness and awkward effects, which are far too much in evidence in many examples of this style. Ribbon designs are, if properly treated, very desirable accessories in connection with this class of work, as they give a daintiness and freedom not to be found in any other class of ornament. No. 6 is more purely in jeweled effects, and, while it is rather set and geometrical in its outline, this has been in a measure overcome by the simple use of flowing ribbons at the bottom.

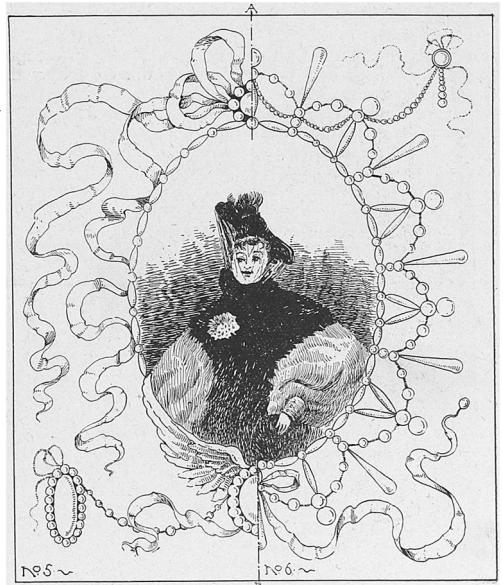
In many of these examples of jeweled frames seen in shop windows devoted to such trifles there seems to have been but little consideration given to the subject of color. There is no question but what these frames are intended as an accessory to the picture they contain, but a great mistake has been brought about by the overpowering use of color. These frames should surround and decorate the photograph, not relegate it to oblivion, as is often the case. The photograph itself

should be the first consideration; the decorative work surrounding it should therefore be in a low, quiet key of color, soft and dainty, enhancing rather than taking away from the main feature. So avoid all strong effects, selecting in your materials the softest and most quiet key of color. As a suggestion we will take design No. 5. Here the ribbons may be in two or three tones of old rose, blending one into the other, the jewels being turquoises and pearls, surrounded by a slightly stronger tone of same color to give them character as a setting. In the border of the frame itself, the smaller jewels should be pearls and the large ones turquoises. The balance of the large jewels are turquoises, in a very light quality of color, shading into slightly darker tones, as indicated in the design, surrounded by pearls. The winged ornament at the bottom render in at least three shades of soft, quiet gray, which will give the neutral effect desirable in this combination of colors. To concentrate this scheme, we find we have a composition in soft old rose turquoise, pearls and cool grays, the result being harmonious and simple, and in no way detracting from the picture it surrounds.

When your design is complete, it is an easy matter to frame and mount it at home.

Place a glass over the face and bind the edges neatly with ribbon. Cover the back carefully with heavy white paper and insert a support, and your picture is securely and beautifully framed.

At most all art stores devoted to such things may now be found metal fasteners that will bind together your frame and glass at the corners, in such a manner as to obviate the necessity of binding the edges, but should the home worker be so placed as to make it impossible to secure these, the above method will be found perfectly satisfactory.



TWO DESIGNS FOR JEWEL FRAMES IN LIGHT MODERN EMPIRE STYLE.